

RICE UNIVERSITY

Impact  
for orchestra

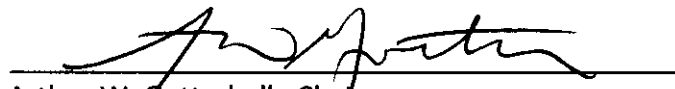
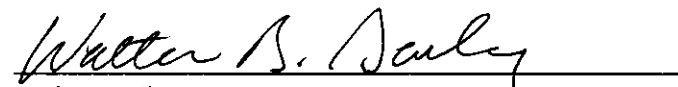

by

**Charles Halka**

A Thesis Submitted

In Partial Fulfillment of the  
Requirements for the Degree  
**Doctor of Musical Arts**

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Houston, Texas  
April, 2013

# HALKA

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Impact  
for orchestra

HALKA

# Impact

for orchestra

duration ca. 8 minutes

## Instrumentation

3 flutes (each doubling piccolo)  
3 oboes (3rd doubling English horn)  
3 B-flat clarinets (2nd doubling A clarinet, 3rd doubling B-flat bass clarinet)  
3 bassoons (3rd doubling contrabassoon)

4 horns  
3 trumpets in C  
3 trombones (2 tenor and 1 bass)  
tuba

### percussion (3 players)

bar chimes  
triangle (mounted)  
splash cymbal  
sizzle cymbal  
chinese cymbal  
small suspended cymbal  
medium suspended cymbal  
large suspended cymbal  
heavy tam-tam  
slapstick  
vibraslap  
3 snare drums with contrasting sounds (high, medium, low)  
conga  
3 bass drums \*If a third bass drum is not available, substitute with a mounted kick drum

5 string bows

crotales  
glockenspiel  
xylophone  
vibraphone  
marimba

Percussion Key:

Large Susp. Cymbal

Small Susp. Cymbal

Sizzle Cymbal

Triangle

Tam-tam

Med. Susp. Cymbal

Chinese Cymbal

Splash Cymbal

Bar Chimes

Conga

Slapstick

Bass Drum

Snare

Vibraslap

▲ = strike cymbal on the dome with the shaft of the stick (for strings, the highest possible pitch)

□ = strike cymbal with the opposite (hard) end of the mallet. If using a bow, strike cymbal with the tip or the wood of the bow.

Timpani  
Harp  
Piano  
Strings

CHARLES HALKA

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10

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3 (E.H. sounding P5 down) *mf*

Cl. 1

Cl. 2

Cl. 3 *p < f > p*

Bsn. 1 *p < f*

Bsn. 2 *p < f*

Bsn. 3 *p < f*

Hn. 1 2

Hn. 3 4

C Tpt. 1 *pp* [cup mute in]

C Tpt. 2 *pp* [cup mute in]

C Tpt. 3 *pp*

Tbn. 1 *< f*

Tbn. 2 *< f*

B. Tbn. *< f*

Tuba *< f*

Perc. 1 10 *(8<sup>th</sup>) f*

Perc. 2 *mf* [heavy tam-tam]

Perc. 3 *p < f* [vibraslap]

Tim. 10 *< f*

Hp. *f* [Make low C and D# buzz]

Pno. 10 *p*

Vln. I (div.) *mf* solo

Vln. II (div.) *mf* solo

Vla. (div.) *mf* pizz.

Vcl. (div.) *< f*

Cb. *< f*

Impact

14

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Hp.

Pno.

Vln. I (div.)

Vln. I Desk 2 Player 2

Vln. II (div.)

Vln. II Desk 2 Player 2

Vla. (div.)

Vlc. (div.)

Cb.

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1

18  $\text{♩} = \text{c. } 88$  **D**  $\text{♩} = \text{c. } 60$

Fl. 1

Fl. 2 *[Change to flute]*

Fl. 3 *[Change to flute]*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *[take plunger]*

Tbn. 2 *[take plunger]*

B. Tbn.

Tuba

Perc. 1 *[to vibraphone]*

Perc. 2 *[to crotales/snare]*

Perc. 3

Timp.

Harp

Piano

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vlc. (div.)

Cb.

*[Performance instructions and dynamics: ppp, p, mf, f, crescendos, etc.]*



\*In violins/violas, hold beginning pitch briefly before the drop in pitch and volume.

# G

[illegible]

[illegible]

42

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

3. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Harp

Piano

Solo Vln.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vlc. (div.)

Cb.

rit.

a tempo

impact

(Change to piccolo)

(picc.)

(Change to B-flat Cl.)

(solotone mute)

(harmon mute in)

(to high snare)

(to bass drum)

(X notched = stop string)

Drop low C

\*quick 1/4 tone inflections up or down, in no particular order

46

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3 (B-flat Cl.)

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1 (high snare)

Perc. 2 (to medium snare)

Perc. 3 (B.D.)

Timp.

Hp.

Pno.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vlc. (div.)

Cb.

50

K

[illegible]

<sup>9</sup>In the basses (mm. 52-58) crescendo/diminuendo hairpins are to coincide with an angling of the bow while moving the bow closer to or further from the bridge to change the timbre. There should be an acute angle between the string and bow hair opening in the direction the bow is moving vertically, as a snowboarder would angle his board on a mountain when slowing to a stop. Most effective is when the bow is moving towards the bridge.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Trumpets (C Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, B. Tbn., Tuba), Percussion (Perc. 1, 2, 3), Harp (Hp.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncellos (Vlc. 4 soli), and Double Basses (Cb. 4 soli). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like ppp, pp, p, mf, and ff. The page number 58 is visible in the top left corner.

[illegible]



34



P

♩ = c. 60

Q

\*In the cellos, the Eb and Bb are stopped with the thumb while the false harmonics are touched with the fingers.

R

88

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

88

Hn. 1  
2

Hn. 3  
4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

88

Perc. 1

Perc. 2

Perc. 3

88

Timp.

88

Hp.

88

Pno.

88

Solo Vln.

15<sup>ma</sup> -

pp

p

pp

p

pp

mf > p

pp

mf

p

ppp

n

Vln. I (div.)

ppp

n

Vln. II (div.)

ppp

ppp

n

Vla. (div.)

ppp

n

Vlc. (div.)

ppp

n

Cb.

ppp

n

Fl. 1 (flute) *f* *mf* *mf* *mf* *f* *mf*

Fl. 2 (picc.) *mf* *f* *mf* *f* *mf* *p*

Ob. 1 *mf* *f* *mf* *f* *mf* *f*

Ob. 2 *f* *mf* *f* *mf* *f* *f*

Ob. 3 (E.H.) *p* *f* *mf* *f* *mf* *f*

Cl. 1 *f* *mf* *mf* *f* *mf* *f*

Cl. 2 *mf* *f* *f* *mf* *f* *mf*

Cl. 3 (B. Cl.) *p* *f* *mf* *f* *mf* *mf*

Bsn. 1 *p* *f* *mf* *f* *mf* *f*

Bsn. 2 *p* *f* *mf* *f* *mf* *f*

Bsn. 3 (Cbssn.) *f* *p* *f* *mf* *f* *mf*

Hn. 1 2 *mf* *f* *mf* *f* *mf* *f*

Hn. 3 4 *mf* *f* *mf* *f* *mf* *f*

C Tpt. 1 (straight mute) *mf* *mf* *mf* *mf* *mf* *mf*

C Tpt. 2 (straight mute) *mf* *mf* *mf* *mf* *mf* *mf*

C Tpt. 3 (straight mute) *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. 1 (plunger) *pp* *f* *p* *f* *p* *f*

Tbn. 2 (plunger) *p* *f* *p* *f* *p* *f*

B. Tbn. *p* *f* *p* *f* *p* *f*

Tuba *p* *f* *p* *f* *p* *f*

Perc. 1 Glock. (hard yarn mallets) *pp* *f* *mf* *f* *mf* *f*

Perc. 2 Crotales (medium rubber mallets) *pp* *p* *f* *p* *f* *p*

Perc. 3 Bar chimes *pp* *p* *f* *p* *f* *p*

Timp. *pp* *f* *p* *f* *p* *f*

Hp. *pp* *p* *f* *p* *f* *p*

Pno. *p* *f* *p* *f* *p* *f*

Vln. I (div.) *ppp* *pp* *pp* *p* *f* *f*

Vln. II (div.) *n* *pp* *pp* *p* *f* *f*

Vla. (div.) *pp* *mf* *f* *f* *f* *f*

Vlc. (div.) *pp* *f* *f* *f* *f* *f*

Cb. (div.) *pp* *f* *f* *f* *f* *f*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes various musical elements such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *p*, *mf* *< f > mf*). There are also articulation marks and fingerings indicated. The page is numbered 99 in the top left corner. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3 (E.H.), Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Perc. 1, Perc. 2, Perc. 3, Timp., Hp., Pno., Vln. I (div.), Vln. II (div.), Vla. (div.), Vlc. (div.), and Cb. (div.). The score is written in 3/4 time and features a key signature of one sharp (F#). The page is numbered 99 in the top left corner.

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a system, with each staff representing a different instrument or section. The instruments listed on the left include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Tuba, Percussion (Perc. 1, 2, 3), Timpani (Timp.), Harp (Hp.), Piano (Pno.), Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *mf*, *f*, *p*). There are also articulation marks like accents and slurs. The page is numbered 102 at the top left.

**U** *accel.* ..... **V**

♩ = c. 120      ♩ = c. 60

The musical score is divided into two systems. The first system covers measures 106 to 110, and the second system also covers measures 106 to 110. The key signature has one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 at measure 107.

**Instrumentation and Parts:**

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 have rests. Fl. 3 plays a melodic line starting in measure 107, marked *p*. A "Change to piccolo" instruction is present above Fl. 3 in measure 106.
- Oboes (Ob. 1, 2, 3):** Ob. 1 plays a short phrase in measure 106, marked *mf*.
- Bassoons (Bsn. 1, 2, 3):** Bsn. 1 and 2 play a rhythmic pattern in measure 106, marked *f*. Bsn. 3 plays a similar pattern, also marked *f*.
- Horns (Hn. 1, 2, 3, 4):** All horns have rests throughout the passage.
- Trombones (Tbn. 1, 2, 3) and Tuba:** All trombones and tuba have rests throughout the passage.
- Percussion (Perc. 1, 2, 3), Timp., and Glock:** Perc. 1 plays medium snare in measure 106, marked *p*. Perc. 2 plays triangle in measure 106, marked *mf*. Perc. 3 plays bar chimes in measure 106, marked *pp*. Timp. and Glock have rests.
- Harmonica (Hp.):** Plays a harmonic progression in measure 107, marked *p*. The notes are D $\sharp$ , C, B / E, F, G $\sharp$ , A $\sharp$ .
- Piano (Pno.):** Plays a melodic line in measure 107, marked *p*.
- Violins (Vln. I, II) and Viola (Vla.):** Vln. I and II play a melodic line in measure 107, marked *pp*. Vla. has rests.
- Cello (Cb.) and Double Bass (Db.):** Both have rests throughout the passage.

**Measure Details:**

- Measure 106:** Features a complex texture with multiple instruments playing. Fl. 3 enters with a melodic line. Ob. 1 plays a short phrase. Bsn. 1 and 2 play a rhythmic pattern. Perc. 1 plays medium snare. Perc. 2 plays triangle. Perc. 3 plays bar chimes. Hp. plays a harmonic progression. Pno. plays a melodic line. Vln. I and II play a melodic line.
- Measure 107:** Continues the texture. Fl. 3 continues its melodic line. Ob. 1 has rests. Bsn. 1 and 2 continue their rhythmic pattern. Perc. 1 has rests. Perc. 2 has rests. Perc. 3 continues bar chimes. Hp. continues its harmonic progression. Pno. continues its melodic line. Vln. I and II continue their melodic line.
- Measure 108:** Similar to measure 107, with Fl. 3 continuing its melodic line and other instruments maintaining their parts.
- Measure 109:** Similar to measure 107, with Fl. 3 continuing its melodic line and other instruments maintaining their parts.
- Measure 110:** Similar to measure 107, with Fl. 3 continuing its melodic line and other instruments maintaining their parts.

\*For these final glissandi, waver in pitch above the descending line to give the impression of a bumpy descent, or as if spiraling downward. Change strings as necessary but as subtly as possible as the lower pitches near. Change bow as needed.





FL 1

FL 2

FL 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Hp.

Pno.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vlc. (div.)

Cb. (div.)

116

B.D. (unmuffled) \*\*If a 3rd B.D. is not available, play a mounted kick drum with B.D. mallets or timpani mallets.

B.D. (unmuffled)

B.D. (unmuffled)

Smear pitch in the direction of G#, as if trying unsuccessfully to force it there.

Smear pitch in the direction of G#, as if trying unsuccessfully to force it there.

Smear pitch in the direction of G#, as if trying unsuccessfully to force it there.

to glockenspiel

to crotales

ad lib., at an irregular rate

(1/4-tone downward only) ad lib., at an irregular rate

ad lib., at an irregular rate

(1/4-tone downward only) ad lib., at an irregular rate

ad lib., at an irregular rate

(1/4-tone downward only) ad lib., at an irregular rate

Similar to the last glissandi, but waver in pitch below the ascending line to give the impression of a bumpy, spiraling ascent. Change strings and bow as needed.

March, 2013  
Houston